is no more necessity for pretending to enjoy Shakespearian productions than for affecting to like olives, nor is it praise-



play the adventuress, Belle Holling-worth: Miriam Nesbitt, Arthur Hoops, William Eville, Longley Taylor, E. W.

Thomas, Gertrude Rivers, Mrs. Owen Marlowe and Henry Motto. During the engagement there will be two matinees.

Lafayette-"The Belle of New York."

"For she is the belle of New York, The subject of all the town talk, She makes the old Bowery Fragrant and flowery Whene're she goes out for a walk."

This is the description given of a cer-

tain Salvation Army lassic, who furnishes

the title of

the title of the Casino success which comes to the Lafayette this week. The lines are sung in the first act of the

plece to the accompaniment of one of

those dainty little airs for the composi-tion of which Gustave Kerker has be-come famous. Later on in the same scene

this plously-inclined little lady complains:

"I find it very difficult to make young men re-

In saving them from awful sin the labor is pro-digious

to be given here, and in doing so pays any attention to the clever personage who

make any connoiseur of female loveliness backslide with such rapidity as to in-

duce seasickness. Tastily dressed in cos-

tumes of becoming costliness the girls engaged in exploiting "The Belle" should create havoc among the local Johnnics.

try and will undoubtedly be well received here. The sale of seats has been very

Academy-"Town Topics."

"Town Topics" is a title that suggests

all kinds of humorous possibilities, and

they are said to be found in the farce-

comedy of that name, which will be seen

this week at the Academy of Music. The

American boarding-house is familiar to

most, who know that there is always

place, and should serve to introduce plenty of fun. World, Garnello and Mack,

who play the principal parts in the com-edy, declare that dyspepsia is an un-

known quantity there, however, there be

ing too much laughter for prunes and corn-beef to lie heavy on one's stomach. Burgiars break into the place and steal

silverware and a coat. Then the hus-band of the presiding goddess goes to New York to look for the thieves, and

one can imagine what happens to him.

The second act of the piece shows Broad-

way-that part known as the "Rialto." Here the husband meets some nice gen-tlemen, who give him the "glad hand,"

and lead him into all sorts of scrapes. He meets some beautiful girls, too, and they help the fun along. They sing, they

lance, they kick, and do their best gen-

erally to promote a rip-roaring time. In the last scene the husband is home again,

and he has to settle matters with his

point, but it is interrupted frequently to allow of musical and terpsichorean num-

bers, with several specialties. These all

grow out of the action of the play, and are not lugged in awkwardly, as is often

the case in performances lacking the fin-

farce-comedy entirely, and it is right up

to date, with all the new things that

have created sensations in London, Paris nd New York deftly woven into the ac-

Kernan's-"Vanity Fair."

well as pretty girls, exceedingly clever

omedians, agile athletes and jugglers and

well-balanced chorus of carefully-train-

ed voices, are promised localites with

The story is straight and to the

arge.

wife.

digrons

For when I ask them to be good,
As all young men should be.

They only say they would

Be very good to me."

Washington is having its full quota of operas this year. Not a week has passed during the last two months without its share of knock-kneed choruses and baldheaded orchestra leaders. Orpheus, who must have made a general nuisance of himself if the lutes he used were no more tuneful than are those now on exhibition in various conservatories, has been for some time the reigning god of the localities, occasionally being seen astride of the golden calf, but oftener supported only by his own satisfaction. It was to have been expected that under these circumstances theater-goers would have grown weary of any entertainment in which there was the suggestion of opera and yet no less than three of the visiting combinations have done an enormou business. The last of these came to town Monday night, and established so many records that space forbids detailing them. Suffice it, then, to say that Frank Daniels and his dual successes, "The Wizard of the Nile" and "The Idol's Eye," not only packed the Columbia at every perform-ance but came dangerously near over-topping the high-water mark left by the last booking there. Three weeks of one comedian within half a year and nearly \$30,000 to his credit for that period creates a new standard in the theatrical annals of this city. Of course, with one house being crowded to the doors continually the remainder could not have expected to do much and they didn't. "Because She Loved Him So" began at the National with a wretched audience and, while the undoubted merit of play and players increased business later on, Treasurer Smith was enabled to take more of a va-cation than he has been given since the date of "The Girl From Paris." Despite the fact that it caters to a class not much attracted by Mr. Daniels and his assistants, "The Old Homestead" had rather poor luck at the Lafayette, though "My Friend From India" was given to very fair sized assemblages at the Acad-emy. The Bijou and Kernan's did their accustomed filling-up act, the one with a vaudeville bill and the other with Van's

Bohemian Burlesquers." With classic and melo-drama, musical comedy, farce, variety, and burlesque fore the American public—museums barthere should be no lack of "the spice of life" during the coming week. Charles II. Hanford, a Washington actor of ability, will be seen at the Columbia to a ity, will be seen at the Columbia in a ire of standard plays, giving o" on Monday night; "Julius on Tuesday night; "The Merchant of Venice" on Wednesday night;
"lingomar" at the Thursday matince;
Damon and Pythias" on Thursday
night; "Virginius" on Friday evening,
with "The Merchant" and "Julius Caesar"
repeated respectively Saturday afternoon
and night James K Hocket. and night. James K. Hackett, so often seen here with Daniel Frohman's organizations, will make his local debut as a star at the National in the Lyceum's last-"The Tree of Knowledge." droll Dan Daly returns to the Lafayette with "The Belle of New York" and "Town Topics" comes to the Academy for the usual stay. "Vanity Fair" is to be the offering at Kernan's, while another vande. ville bill is booked at the Bljou.

Columbia-Charles B. Hanford.

There are few names recorded in the denmatic history of America which have been more thoroughly associated with great Shakespearean companies than has in that interesting institution. The boarding-house in "Town Topics" is a lively great Shakespearean companies than has this week at the Columbia Theater. For four years the star was en tour with Edwin Booth, Lawrence Barrett and Madame Modfeska; two years he spent with Julia Marlowe; two years at the head of his own company, and during the past few seasons filled the dual capacity of manager and co-star with the late Thomas W. Keene. Mr. Hanford is unquestionably in the very front rank of the egidinate actors of this great country.

The reportaire chosen for the actor's local engagement will include six plays. On my evening "Othello" will be given, with Mr. Hanford as the Moor; on Tues-day and Saturday nights, "Julius Caesar," with Mr. Hanford as Brutus and Marc Aniony, respectively; on Wednesday night and at the Saturday matinee, "The Mer-chant of Venice;" on Thursday afternoon, "January," on Thursday night, "Damon and on Friday, "Virginius. Mr. Hanford's supporting company is said to be the strongest associated with any legitimate player in America. It in-Marie Drofnah, Mary Timbers John A. Elisler, Prank Hennig, George Morton, Lawrence Lowell, John Milton, Paul G. Taylor, Richard Buhler, James Vanne and other Charles others of equal standing in

The staging of each of the pieces to be presented will be a feature of the enthe ciaborate and correct production of call offering in his repertor e. The cos-turning of all the characters should be both rich and historically correct. The entire local booking is given by Mr. Hun-ford and the course by Mr. Hun-The and and the management of the Colum-ia Theater as a testimonial benefit to the Knights of Pythlas of the city of on and it is expected that the of that order will turn out in force during the week. The sale seats indicates that Mr. Hanford will

National-"The Tree of Knowledge." In the leading role of R. C. Carton's modern society drama. "The Tree of Knowledge," that talented young actor, James K. Hackett, is said to be winning thorough approval during this, his first annual tour, under the management of Daniel Frohman. The play comes to the New National tomorrow night for a week's run, this marking its first presentation in Washington, and the first appearance here of Mr. Hackett in a steliar capacity. But he is well-known by

gram, and in it are reserved some of the best features of the bill. A special fea-ture of the performance will be in the introduction of Joe Gans, a pugilist of some roduction of Joe Gans, a pugnist of some note, who will give what is promised to be a spirited exhibition of the manly art. In this he will be assisted by his sparring partner, J. Marshall, who is also said to be especially clever.

Bijon-Vaudeville.

A farce of more than usual attractiveness is promised for this week at the Bijou, where the house company has been rehearsing one of the most coherent effects. rehearsing one of the most coherent efforts it has ever attempted. A vaudeville bill of especial excellence will, as usual, provide most of the entertainment. The three sisters Merkel, who are said to have been very successful at Koster & Bial's, will present their new acrobatic act and should score heavily. Morton and Revelle are also to be seen in a sketch, while O. K. Sato, whose last local appearance was with Grau's celebrities at the Grand Opera House, comes back with a juggling turn that is supposed to discount anything else he has ever done. John and Nellie McCarthy, with Joe and Nellie Doner, are also to be on the program, while the remainder of the performance will be given by people of equal merit.

The War-Graph

The War Graph is still attracting audinces to its place of exhibition in the Metzerott building. It has already more than duplicated previous local runs of moving picture machines and bids fair to be successful for some time yet. Several new views have been put in during the last week and the prospects for patrons of the amusement are now better than

THE PASSING SHOW.

"Who will be governor of New York at this time next year?" was asked of one man by another early election day. "Well," was the reply, "if I knew should be too busy making bets on the ssue to answer your question.

The uncertainty that existed then regarding the result of the coming count has been a notable feature of the theatrical business for some time, and interes in the situation has not been lessened by the fact that more money is involved in this matter than a dozen industriou could secure in campaign wagers did they It is said that anyone who sees the labor unceasingly for a month. The pub-production of "The Beile of New York" lie is a great patron and managers are any attention to the clever personal sings the title role, will have no difficulty in understanding the perversity of the gentiemen in question. In fact, there have been found newspaper men in other have been foun well paid for catering to its wishes, but theater-goer, though experiments in the cause are so costly and withal so final that ruin stares him in the face who fails. So it is that most of the speculators now in the field are going about blindly with their old material while those whom they are anxious to please signify emphatically their disapproval of the dishes served up

No one has promised that Washington women will find anything equally charm-ing in the masculinity of the organizato them. The average amusement lover has The average amusement lover has breakfasted and lunched and dired for years and years on hash—hash made of the mingled plots and incidents that have been placed before gention. Dan Daly, who is one of the fun-niest men alive, has never been accused either of possessing a voluptuous figure or a face of entrancing beauty. Indeed, Dan Daly, who is one of the funerations of play-goers. He has had mother-in-law farces, poor-but-hon-Mr. Daly has often been said to weigh less to the inch than any other man beest-young-man comedies, miserable-comedian-and-happy-tenor operas, fortune-waiting-for-tho-villain-were-the-hero-dead melodramas, and dad-wants-the-girl-to-marry-a-title musical offerings, until he is fairly sick of them. It occurs to him that new matter has been found for pic-tures, poetry and prehistoric exhibitions, and that a little of the sauce of novelty the road and makes up in ability what he loses in appearance. Of the opera itself little need be said. It created an impression during its first local engagement only second to that which preceded its long run in New York and London. Neither Mr. Morton nor Mr. Kerker has ever produced a more de-lightful and thoroughly enjoyable work. The cast to be seen in the production has been highly praised throughout the coun-

new pastry, he consumes so much of it that within a very short space of time a sight of the stuff nauseates him the fault cannot be said to lie with his cook. Four years ago the romantic drama—in so far as it related to padded legs, heroic speeches and exhibitions of bad fencingplay opens in Mrs. Quick's hosteiry. The was comparatively unique and promiser to be profitable for an indefinite period to be profitable for an indefinite period. But no sooner was it brought into the market and placed on the bill of fare at the Frohman restaurant than there were scores of like places opened where the sweets were served by men of varying ability and partaken of by purchasers of varying capacity until they became no longer saleable. The "Rosemary's" and "Prisoner of Zendas" that might have been made to stretch through a century were all crammed into the space of few seasons, with the result that all con cerned are now sick and tired of them.

Just exactly what is to fill the vacant place on the menu is uncertain. Assuredly little that has ever before been offered will prove delectable. Farce-comedy is deader than a doornall-or, as Dickens once suggested, than a coffin nail. Consumers have shown a hundred times within the last few months how little domestic infelicity and mis-taken identity appeal to them, even when supplied in a most attractive manner, William Gillette, a theatrical chef of no mean intelligence, sent Washingtonians really pleasing and partially novel salad last week in the shape of his adaption from Bisson, "Because She Loved Him So," and localities stayed away from the National with anything but con ble persistence, in consequence. This was the ninth preparation of its sort that has been offered here this season, and no one of them has been in any ish that is said to distinguish "Town a financial success. Were it not for fear Topics." Mr. Garnello has rewritten the of overstepping one's metaphore, it might be remarked that Palmer's "That Man" was done to empty benches; that "A Missit Marriage," "Why Smith Left Home," and "On and Off" were totally ignored; that "The Cockes" ignored; that "The Cuckoo" ignored; that The Cuckoo in this city; worst business ever known in this city; that "The Finish of Mr. Fresh" was a that "The Grand; Bright and catchy music, talented as that "A Brace of Partridges" drew li and that "My Friend From India" estab-lished no records last week. Farce is really dead and there is not much chan-

either of resuscitating or of resurrecting "Vanity Fair" when it comes to the Ly-ceum Theater tomorrow. The curtain The same thing may be said of that raiser, "A Winter Carnival," will offer plenty of opportunities for entertainment. Many pleasing innovations are to be introduced, not the least among them be al—"The Tree of Knowledge."

a leading role of R. C. Carton's society drama, "The Tree of dags," that talented young actor, K. Hackett, is said to be winning the approval during this, his first tour, under the management of Frohman. The play comes to the attonal tomorrow night for a run, this marking its first prefor in Washington, and the first attonal tomorrow night for a run, this marking its first preform in Washington, and the first attone here of Mr. Hackett in a stellacity. But he is well-known by of his previous local working may not the Lycsum Stock and an other productions of days gone in troduced, not the least among them be introduced, not the least among them being the more than an exhibition of fancy bag punching. The ollo is said to be introduced, not the least among them being the more and the fallure of any number of thouses and the fallure of any number of those concerned have yet recovered for the stimulants sold therein proves the ling stimulants sold therein proves the first observation, while the fact that none of those concerned have yet recovered for those concerned have yet recovered for those concerned have yet recovered for the stimulants sold therein proves the ling stimulants sold therein proves the first observation, while the fact that one of those concerned have yet recovered for the stimulants sold therein proves the ling stimulants sold therein proves the ling stimulants of the stimulants sold therein proves the first observation, while the fact that one of those concerned have stimulants. Native dishes of the latter kind seem to dearing har

pleasure in copying them that they may reach public attention. He also begs that their inconsistensy and lack of evident sincerity be excused. For the lines are really good and no one will deny the fact. o the painte. "Straight" comedy, too. continues to prosper, though there are left so few cooks who know how to pre-pare it that the supply may soon fall short. E. M. Holland told the writer not really good and no one will deny the fact. It might have occurred to Mr. Page, however, that there is a slight difference between ruthless condemnation and honest criticism—the sort of criticism that aims to sink personal feeling in order to correctly advise play-goers to whom the price of seats is considerable. This is the sort of thing to which business managers of local agrees have considerable. long ago that, in his opinion, this style of dish would soon be more appreciated than any other, and his 'prophecy bids fair to comestrue. Vaudeville is too un-skilifully made and lacks variety in too great a degree to be tasteful, while burlesque, without beer and tobacco on the side, has apparently gone out of fashlon altogether. Pantomime has never been in vogue, the class of farce now being servaltogether. Pantomime has never been in vogue, the class of farce now being served in Gotham is too highly seasoned to go anywhere else, and grand opera may only be enjoyed by what Albert Chevaller calls "carriage folk."

The sort of thing to which business managers of local papers have consistently objected, and to which Washingtonians, therefore, are not used. Perhaps the lack of this prejudice in The Times is what has misled Mr. Page into the belief that the reviews he mentions are always unthe reviews he mentions are always un-favorable. Had he wished to prove this, however, he should have been more for-tunate in the examples he names—De Wolf Hopper, Sousa, the Casino and the The successes of the season are "Cyra-no de Bergerac" and "The Christian." This fact lends considerable color to a statement that, having partaken of dra-matic charlotte russes and apple tarts for a long period, the public is coming back to its original fondness for good. Bostonians. The first two instances may be summarily dismissed with the remind-er that Mr. Hopper and "The Charlatan" were praised by The Times as in no other were praised by The Times as in no other local paper. The critic referred to is not ashamed to own that he does not relish the average "Tenderloin musical melange," and apparently few other people do, from the manner in which Della Fox was treated here. The very daily on which Mr. Page works when not busy with the After-thought heartily condemned "The Little mentally or physically, is bound to prove superior in the requirements of mind or body. Certainly, while the taste may be to some extent a cultivated one, plain food is infinitely more delicious than cheap pastry or worthless sweets. There

thought heartily condemned "The Little

Host"—not on Tuesday, when it might have done theater-goers some good, but on the Sunday after the company had left town. The Times took occasion, it is true,

CHARLES B. HANFOR D. AT THE COLUMBIA.

worthy to go to the other extreme of Tenderloin clap-trap and raisined buns. Good fare, such as "Secret Service," "A Fool of Fortune," "Charles O'Malley," "Diplomacy," "In Mizzoura," "What Happened to Jones," "The Serenade," "Cyrano de Bergerac," or "David Garrick" are in their respective lines, offends neither the painte nor the stomach. The demand seems to be somewhat in that direction, and managers would do well to follow it.

But what a delightful comedy-the word farce doesn't apply in this instance -is "Because She Loved Him So." For pure legitimacy of method and novelty in theme, this work of William Gillette and M. Bisson has not been surpassed in a long time. The play is neither founded on mistaken identity nor marital infidelity, while its thorough cleanliness is only approached by the intense sympathy that clings about its characters. The lines contain a degree of wit and the would taste uncommonly well on the food passed in his direction. So, instead of eating the conglomeration he has ordered as did his forefathers, he merely sends it back is delightful to an audience and encourage untasted, and another press agent announces that owing to previous bookings years that nothing dramatic could be his successful attraction will leave New done outside of established lines. Certary this season.

While, of course, it never occurs to such more above the ordinary run than is "Bea dyspeptic that he may be largely responsible for this state of affairs, it is undoubtedly true that he is somewhat to blame. If, having grown rather fond of Spectacles," in which John Hare achieved so much success in this country. Mr. Gillette's latest adaptation needs careful pruning yet, of course, and some of the long bits of weary conversation must be torn out by the roots, but there is every essential of success in the comedywhether it goes to New York or not ..

Stuart Robson once said that the public would invariably refuse to relinquish old memories for new delights when either was connected with things theatrical. He was largely right. Many of the plays of by-gone years, than which we seem to have seen nothing better in reent seasons, would appear very poor and awdry in contrast with modern products. And when the two are placed together ne need not take long to abolish his selfplaced halo of time. The general opin-ion has always been that, while "The Idol's Eye" was a charming opera, it could be compared in no way to Mr. Dan-lels's former success, "The Wizard of the Nile." And yet when the two were done together last week there seemed so little reason for preferring the latter to the former that some of the most enthusiastic were astonished. "The Idol's Eye" is a less artistic composition than its pre-decessor, but has a far better book, while the opportunities for fun to be found in the one have no parallel in the other. All this was recognized by those who saw both pieces and probably proved source of unlimited wonder.

There is a man named Will A. Page and he writes for a local periodical call-ed The Afterthought. Here is some-

thing he wrote last week: Willie the Knocker held forth in the lobby of the National Theater in this wise: (Perhaps it is just as well to explain that Willie the Knocker writes pieces for the papers about plays.) "I want to see a comic opera that has something new in it. I crave for the original. I would banish all crude, trite ideas. I sit through the prevace comic opera and then go out and would cannot all cross, the locate as a set in our and then go out and drink an ice cream sods, even in the Winter time. I long for the unattainable. I shudder at De Wolf Hopper's ideas of humor. I nearly time. I long for the unattainable. I shudder at De Wolf Hopper's ideas of humor. I nearly faint when I am forced to sit through a performance of the usual Sousa opera. The Casino idea of Tenderiolin inusical melange is not built for suit me. I confess that I am foolish enough to draw the line at the Bostonians. They are old, and they know it. I object to age. The people I have mentioned—and I could name a dozen more—have for years been regarded as the leading exponents of that finmsy article known as comic opera. I object to this. I want to turn the cartwheels of time hack a few jogs. Either I must transplant myself into the past, or else I must stop going to the theater. It is grating on my nerves. I want to go back to real comic opera of the kind that went half a century ago, I want a few other wants, also, but these will do for the present. I don't care a rap whether they are or not. If I had what I wanted, I would want something else. So I knock everything that comes along. I say that art is bad; that the actors are poor, that everything is wretched; that the play is rotten. I like to do so. Ah, these are sorry times when a man cannot praise a production. Poor plays; poor people; poor everybody."

A beautiful photograph of Mr. Channing Pollock will be presented to anyone guessing who

beautiful photograph of Mr. Channing ck will be presented to anyone guessing who

worthy to go to the other extreme of Tenderloin clap-trap and raisined buns. Good fare, such as "Secret Service," "A company was becoming careless in 'ts work and that it had lost competency. This the sheet mentioned also did editorially, though two days after the organization had closed here and when all danger of its removing its advertising had passed. Mr. Page himself answers his charge that "Willie the Knocker" wants new matter and objects to age when he credits that individual with saying,
"Either I must transplant myself into the
past or I must stop going to the theater."
The remainder of the story speaks for
by, art should overcome such minor conitself. Its wit deserves commendation. This is more than can be said of a lady journalist named Frances Thornton, who divides her space in the Afterthought bedivides her space in the Afterthought between fulsome praise of Tim Murphy—who pays for one of the two theatrical advertisements printed in the periodical remarks on how Dorothy Sherrod once presented her with a white rose verse.

FRIENDS OF LAST WEEK.

but fit-we know now that it was bought ready-made and would have been unsight-

Someone has said that are and conse quent loss of beauty in an actress only brings one of two evils-poverty or character parts. Whether this be true or not, the rule can hardly be made to work both ways for certainly all character actresses are not either old or homely. Leonors Braham, who has one of the most important roles in "Because She Loved Him So," is a particularly striking woman, She is possessed of a good form, large eyes, a fine mouth and several other charms for which many people would staff to his father. "I have steadfastly regive their heads and do spend their fused to be interviewed for several years." money. Moreover, Miss Braham is really an excellent actress-so clever, in really an excellent actress—so clever, in is rather bad and I have not tried to fact, that one may doubt seriously if a keep account of the many things that better has ever been seen here in the seem to interest newspaper boys who line of labor she has taken up. Marie Bates, whose regard for detail and depth of understanding as exhibited in "Chim-mie Fadden," marked her as one of the most notable products of the contemporary stage, presented no truer a por-trayal in her memorable impersonation of Mrs. Murphy than the player at present under consideration does with her assumption of the manners and manner-isms of the Spanish lady who provokes the violent affections of sober Mr. Marsh in William Gillette's comedy. Miss Braham, though probably an English wom has evidently made herself thoroughly familiar with the type which she pre-sents and the result is a characterization that one knows to be well drawn-not through having seen two or three such persons in real life and understanding, the assumption is so much a composite that it seems to picture the entire race. The dialect she speaks through the piece is perfect, though not less so than her pronunciation of the few Spanish words uttered, and her entire make-up could not be improved upon. Speaking of de-tail, too, if there is anyone who can roll and smoke a cigarette with more grace than does Miss Braham she should be engaged for the window of some tobacco shop. Most women smoke on the stage as though the operation were exstage as though the operation were ex-tremely painful, but this clever actress either does or appears to enjoy by "coffin nell" refer either does or appears to enjoy her "coffin nail" with true tropic fervor. At this date it may seem treason to admire anything Spanish, but—well, Miss Braham is an admirable addition to Mr. Frohman's roster, enyway.

with variety theaters, the writer has come across just two performers in any degree worthy of the adjectives and nouns with which their press agents have described them. One of these entertainers is Charles Barton, who has a sincere appreciation of his opportunities and a rough knowledge of how to im-prove them, and the other is Billy Van, prove them, and the other is Billy Van, who surprised Washington last week by his work with the "Bohemian Bur-lesquers." This performer has been here frequently before without exciting any amount of comment, for hitherto he has Will A. Page is a very bright man and in consequence the remarks quoted are fairly scintillant with wit. They are so clever, indeed, that The Times critic, on whom they are intended to reflect, takes the former comedian in an Irish part is the charming little singer repeated, after a moment had been spent at the other cond of the wire in getting a pencil ready for jotting down what might be said become and so it was with more than or clever, indeed, that The Times critic, on the former comedian in an Irish part is "Hello," repeated the interviewer, "this Mr. Hackett rose early one day and

a different thing altogether and the success of the show mentioned was, therefore, almost entirely due to him. Van has an excellent dialect and a keen understanding of the methods he employs to provoke laughter. Without resorting to horseplay in a more than usual degree, he forces his individuality upon an audience so clearly that none of its mention. ence so clearly that none of its members are likely ever to forget him. He is to be starred next year, and should prove

A slight mixture in names last week at the Academy prevented one from know-ing for a surety whether it was Mabel Strickland or Madge Otle who played the younger daughter of the porkpacker in "My Friend From India." Whichever it was, though, deserves the greatest credit for one of the most delightful impersonations of the sort ever seen here. Naive and unaffected, pretty and graceful, the lady in question pervaded the whole piece and won more friends and admirer. and admirers than most people succeed in attracting during a season. Miss Otis-or Miss Strickland-deserves something better than a part with a popular-priced road company, even if it be so good a one as that seen here last week.

Margaret Mayo came back to us on Monday in "Because She Loved Him So" and more than duplicated the good impression she had made here during the Summer. Miss Mayo is one of the bright-est, daintlest, most artistic little women who ever trod across the stage in ankle skirts and said respectful things to the leading woman. She has a brilliant future and if she progresses as she has lately it may be a present within a very few months.

There doesn't seem to be any particular reason why Shaltespearean stars and those presenting pastoral drama should invariably be supported by companies that make one homesick, but such is the case. Denman Thompson, who brought his "Old Homestead" to the Lafayette last week, is something of an exception to this rule, but he has never yet come to town without at least four incapable players in his organization—probably intending to throw the worth of the other people into greater prominence by contrast. The worst of these seen recontly is Fred Chire, the Happy Jack so familiar to church folk. Mr. Clare has the one merit Clare, the Happy Jack so familiar to church folk. Mr. Clare has the one merit of being unusual—unusually bad. Only a man of genius could have understood how to get so little out of lines as this gentleman does. He rattles off humorous speeches without regard to emphasis and chants pathetic ones in a manner that would have seemed to prove that he had doubled as a choir singer in the street scene of the third act were it not for a certain ragtime staccato thrown into the bargain. Mr. Clare should be given a vacation for his sake and that of the public.

Annie Thompson, John Barker, Celia Bar-Annie Thompson, John Barker, Celia Bar-ker and a few others might be submitted to the same operation without fear of the combination losing its popularity.

TINY TALKS.

critic and the actress were chatting tothat beauty is essential to success on the stage or not. Standards of appearance differ so that it is hard to find exwants theory. Few people would accuse Min-hen he nie Maddern Fiske of being fine looking. ance, while judiclous make-up and care-ful dressing make the percentage of at-tractive actresses so large that one must be far more than ordinarily charming to win any special attention. Of course, oc-togenarians cannot be given juvenile roles, and it is doubtful if a homely man or woman with only average ability could win sympathy in characters suppo be interesting and lovable. But I do think that cieverness should be worth more than big eyes, and intelligence than a pretty form. And what is more, I be-lieve they are."

Denman Thompson came down into the corridor of the Arlington last week look-ing hale and hearty, but showing most of the sixty-five years that have passed over his head. He was accompanied by his son, a manly-appearing young fel-low, who seems to be something of a quoth the old gentleman, walking in the direction of the Lafayette, "My memory want to know about me and my play. I have no idea how frequently I have ap-peared as Josh and couldn't come within a hundred times of saying how often "The Homestead' has been given. At the theater we can get a book which gives all these details and which will serve your purpose."

Once at the Lafayette and in possession

of the volume mentioned, Mr. Thompson where I was born. It is a log cabin, and was built by my father with his own hands. I first saw the light of day in Pennsylvanin, though my drama is located in New Hampshire, where I have located in New Hampshire, where I have lived many years. This couple is my parents, and this is a portion of my home in Swanzey. It is a pretty place. Here are two programs of performances in the professional name as related to the change are two programs of performances in the professional name as related. located in New Hampshire, where I have lived many years. This couple is my parents, and this is a portion of my home in Swanzey. It is a pretty place, Here are two programs of performances in which I appeared years ago, once in a farce called 'A Virginia Mummy' and again in the title role of 'Uncle Tom's Cabin.' The rest of these are seenes from The Homestead. This drama was written. 'The Homestead.' and was called Joshua Whitcomb. From that it slowly broadened into its present form. Anything else you want to know may be gotten from the book. I thought every newspaper man in the country had one of them. They were written by James Jay Brady, and when I discovered James Jay Brady, and when I discovered that they were to be sold in the theater I bought up the whole lot and gave them capable woman. In a somewhat extended experience to my friends. If I should drop off suddenly they might prove useful, eh?"

He was while James K. Hackett was so
The Times man expressed the hope that
ill with typhoid fever last winter in New such an event might be delayed many seasons yet, and, shaking hands with the author of the most successful play of emodern times, kept on down the street to

> "Helio," was the somewhat brief answer youchsafed a Times man when he called up Helen Redmond over the telephone last Wednesday afternoon. "Hello," the charming little singer repeated, after

is The Times dramatic man and he wants to talk with you for publication Sunday." "On what?"
"Anything."

For example "Do you like Herbert's music?"
"I certainly do. Indeed, I hardly think it probable that the composer has a warmer admirer than I am. His work possesses for me a warmth and color and rhythm rare in even the best operatic scores now-a-days. It has often occurred to me that if some process might be invented by which musicians could be enabled to remain in company one consecutive hour without quarreling a great deal might be done with a collaboration. might be done with a collaboration by Victor Herbert and John Philip Sousa.

might be done with a collaboration by Victor Herbert and John Philip Sousa. The quaint, delightful waitzes of the one and the stirring marches of the other should be successful combined—both artistically and financially."

"Who would you select to supply the libretto for that remarkable effort?"

"Harry B. Smith. There is no one in this country who can write the witty lines and lingling lyrics produced by Mr. Smith. Then, too, his plots are excellent and his situations remarkably clever. Were laughter, builets, and opera a target neither The Wizard of the Nile nor The Idol's Eye' would be serviceable after being once presented. Next to Mr. Smith's work I prefer that of Hugh Morton. The rest of the lot are pretty close together in my estimation. Of course, my opinions in the matter may have been prejudiced but they are honest at all events is that all you want me to say?" Is that all you want me to say?" "Yes."

"Good-bye,"
"I am glad to have met you. Good day, Miss Redmond

"I have a starring bee in my bonnet

"If it were true that kissing is unhealth-ful," that abbreviated comedian, Frank Daniels, remarked the other day, "I should be the most chronic invalid who ever chewed on a cup of buillion. During my brief career before the public I have embraced enough girls to require the ser-TINY TALKS.

"The bands were playing cheerfully and the boys were yelling fearfully" last Tuesday night when a Times man reached the National Theater and invaded the man the company of the Olga Nethersole and John C. Rice method, or whether they desire to make me famous by the Olga Nethersole and John C. Rice method, or whether they method or whether they desire to make a second or whether they desire the services of a rubber lip protector. I don't know whether my illustrate and in a learned or whether they desire to make a second or whether they desire the services of a rubber lip protector. I don't know whether my illustrate are all in a learned or whether they desire the services of a rubber lip protector. I don't know whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are all in a learned or whether my illustrate are ed the National Theater and invaded the sucred procincts of the manager's office that he might find someone willing to vouch for his reliability as an interviewer to Ida Conquest. This was not found to be a matter of great difficulty, and so, within something like five minutes' space, the critic and the actress were chatting to
occulation is mixing of having my books written in China, where Mr. Klein says that occulation is mixing. first-named personnee. Miss Conquest get at a loss and simply insert the explanation. That it is unknown. Then, every time the authors who build things around me get at a loss and simply insert the explanation. The beauty is considered and the control of the co osculation is unknown. Then, every time nation, 'business,' my stage manager as sists that such a recommendation means that I should go the rounds of everyone in my company and present souveniers of the fiftieth performance. Really, you the fiftieth performance to be a such as the second amples that will assist in proving either theory. Few people would accuse Minnie Maddern Fiske of being fine looking, and yet I have seen her when she was attractive to a wonderful degree. Certainly, art should overcome such minor considerations as physical charm, and yet no one will deny that a handsome girlina a far better chance of realizing her presented her with a white rose, verse beginning "The ghost of Love mocks at my stagmant heart," and contradiction of The Times' claim that "The Carbetbagger" was written to fit Mr. Murphy, Miss Thornton says it was not. We are grateful to her for the information. We had thought before that the piece was made to order so cleverly that it did nothing the stage and least passable in appear. going to steal a vacation and try to in-vent an automatic dummy to take my place in the kissing scenes of my operas."

PRESS AGENTS' ROUND TABLE.

Thomas A. McKee, who is this year representing Charles B. Hunford, cam to town the other day and called at The Times. The course of conversation led to a joint perusal of the dramatic page and Mr. McKee's attention was caugat by the line which heads this co.umn.

"What's that?" he asked.
"Oh," remarked his companion, erves to designate the professional lics Hump!" quoth Mr. McKee. And then. after a moment: "That title is like char-

y-it covers a multitude of sins." His

The leading lady of Charles B. Hanord's company this year is Marie Drofnah, who is in private life the wife of her star. It is by spelling her married name backward that one arrives at the nom du theater. Upon Mrs. Hanford's debut she was east in a part which acted as a foil for that of her husband, and, as the management thought that a knewledge of the marital relations between them would spoil the romance for their audience, the cognomen used at present

The player was born in Philadelphia. but most of that portion of her life not began to show signs of repenting his de-cision regarding interviews and retained possession of the little namphlet long enough to go over portions of it in on when, as a child, she saw "Cinderella" enough to go over portions of it in an interestingly reminiscent vein. "This is my pleture," he remarked, "and a good one it is, though taken several years ago.

was constantly dabbling in amuteur dra-Then over here is a wood cut of the place matics, and undoubtedly received some "The Homestead." This drama was writ-ten in 1875 in the form of a sketch "Twelfth Night," next being seen in "The sented "Rosedale," served as leading lady with Mr. Hanford on his starring tours and held an important position in the supas W. Keene.

> York that an incident occurred should forever quiet those who have called the actor "only a matinee girl ite." As the leading man of the "only a matinee girls' favor-Company became convalescent he notic-ed that his room was decorated every morning with a bunch of pure white ros-es. Upon inquiry he found that they were left him daily, without a card or message of any kind. The taste display-